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**ANGELA HEWITT**

MONDAY, MARCH 13, 2023

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## ANGELA HEWITT



Born in 1958 into a musical family, Angela began her piano studies age three, performed in public at four and a year later won her first scholarship. From 1963-73 she studied at Toronto's Royal Conservatory of Music with Earle Moss and Myrtle Guerrero, after which she completed her Bachelor of Music in Performance at the University of Ottawa in the class of French pianist Jean-Paul Sévilla, graduating at the age of 18. It was her triumph in the 1985 Toronto International Bach Piano Competition, held in memory of Glenn Gould, that truly launched her international career.

Angela's award-winning cycle for Hyperion Records of all the major keyboard works of Bach has been described as "one of the record glories of our age" (The Sunday Times). Begun in 1994, it culminated with her much-awaited recording of Bach's *Art of Fugue* in 2014. Her extensive discography also includes solo recordings of the complete Beethoven Sonatas (she is one of very few women ever to record the complete cycle), Scarlatti, Handel, Couperin, Rameau, Haydn, Chopin, Schumann, Liszt, Fauré, Debussy, Chabrier, Ravel, Granados and Messiaen. She has won four Juno Awards, including one for her album of Mozart Concertos with Canada's National Arts Centre Orchestra.

Along with performing a vast amount of the standard repertoire, Angela has also commissioned new works including two piano concertos: the Second Piano Concerto of Dominic Muldowney (premiered with the BBC Symphony in 2002); and in 2017 "Nameless Seas" by Canadian-Finnish composer Matthew Whittall (with the National Arts Centre Orchestra). Canadian composers such as Oskar Morawetz, Steven Gellman, Gary Kulesha, David McIntyre, and Patrick Cardy also wrote pieces dedicated to her. In 2010 she commissioned seven composers from around the world to write short pieces inspired by Bach which were published in a collection (along with several of her own Bach transcriptions) entitled "Angela Hewitt's Bach Book".

## ANGELA HEWITT (continued)

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Her masterclasses, both around the world and online, are hugely appreciated, and every few years she gives a week-long masterclass in Italy for gifted pianists. She was also part of Piano Six from 1994-2004: a project which took live music into the remote communities of Canada—giving concerts, masterclasses, and playing for school children across the country. In 2006 Angela was awarded an OBE from Queen Elizabeth II in her 80th birthday honours. A frequent guest on BBC Radio, she was invited to be the sole live performer in the two hours of classical music broadcast on BBC Radio 3 immediately following the funeral and committal of Queen Elizabeth II on September 19, 2022. In 2015 Angela was promoted to a Companion of the Order of Canada—her country’s highest honour. She was “Artist of the Year” at the 2006 Gramophone Awards, “Instrumentalist of the Year” at the 2010 MIDEM Classical Awards at Cannes, and in 2018 received the Governor General’s Lifetime Achievement Award in Ottawa. She is a member of the Royal Society of Canada, has seven honorary doctorates, and is a Visiting Fellow of Peterhouse College, Cambridge.

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## PROGRAMME

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<b>Keyboard Sonata in D minor, K. 1</b>	<b>Domenico Scarlatti, 1685 - 1757</b>
<b>Keyboard Sonata in F major, K. 446</b>	<b>Domenico Scarlatti</b>
<b>Keyboard Sonata in E major, K. 531</b>	<b>Domenico Scarlatti</b>
<b>Keyboard Sonata in C major, K. 420</b>	<b>Domenico Scarlatti</b>
<b>English Suite No. 6 in D minor, BWV 811</b>	<b>Johann Sebastian Bach</b> 1685 - 1750

*Prelude*  
*Allemande*  
*Courante*  
*Sarabande*  
*Double*  
*Gavotte I*  
*Gavotte II (Musette)*  
*Gigue*

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## INTERMISSION

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<b>Sonata in F minor, No. 3, Op.5</b>	<b>Johannes Brahms, 1833 - 1897</b>
<i>Allegro maestoso</i> <i>Andante espressivo</i> <i>Scherzo - Allegro energico - Trio</i> <i>Intermezzo - Andante molto</i> <i>Finale - Allegro moderato ma rubato</i>	



## PROGRAMME NOTES

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### **Keyboard Sonatas | Domenico Scarlatti**

Though one of the greatest keyboard virtuosos of the eighteenth century, Domenico Scarlatti's music might have been forgotten without Clara Schumann and her circle. She often performed his sonatas and edited a collection of them for publication. Scarlatti spent much of his career working at the Portuguese and Spanish courts, giving music lessons to noble children and performing improvised keyboard sonatas in the apartments of his royal patrons, especially his long-time student Maria Barbara, Queen of Spain, who Scarlatti asserted "[could] surprise the amazed intelligence of the most excellent Professors with her Mastery of Singing, Playing, and Composition". Except for his 30 *Essercizi*, very few of Scarlatti's pieces appeared in print during his life, but near the end of his life he supervised the collection of polished versions of his more than 500 keyboard sonatas into manuscripts, gifts to Maria Barbara.

Scarlatti loved to incorporate the sounds of popular music into his compositions – the percussive dissonance of Spanish guitar strumming and “the melodies of tunes sung by carriers, muleteers, and common people,” according to eighteenth-century music writer Charles Burney. In the preface to his *Essercizi*, Scarlatti described his approach to composition as “ingenious jesting with art.” Schumann's colleague, pianist and conductor Hans von Bülow, viewed Scarlatti's sonatas as aesthetic antecedents to Beethoven's because in them “humour and irony set foot for the first time in the realm of sound.”

*Notes by Christina Hutten*

### **English Suite No. 6 in D minor | Johann Sebastian Bach**

It often happens that a work we have lived with for a long time remains a favourite, and this, for me, is the case with the English Suite No 6 in D minor, BWV811. Perhaps it is the powerful and imposing impact made by the Prelude, coupled with the wildness of the *Gigue* that makes this such a successful work in concert performance. It is one of those works by Bach that gives the interpreter the greatest scope for emotional involvement. The *Prelude* is in two parts, in fact resembling a Prelude and Fugue. The opening unfolds over a pedal point to establish a firm grounding for what is to follow. Then the *Allegro* bursts forth, and sweeps us along in a kind of *moto perpetuo*. The invertible counterpoint already shows itself after only eleven bars. It is the longest of the Preludes, but never loses its sense of direction for a second. The *Allemande* is calm with a theme that is unusually long (two and a half bars). Some false relations (C naturals and C sharps occurring very close to each other) make the expression even more intense.

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## PROGRAMME NOTES (continued)

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The *Sarabande* is in 3/2 time, denoting a slower tempo than usual. It is in two distinct parts: the initial statement which is slightly bare and can certainly be ornamented on the repeats, and then a fully written-out double which should be played afterwards. It is written in the style *brisé* made famous by the seventeenth-century lutenists (simply meaning that the arpeggiation is written out as an integral part of the line). Here a certain amount of *rubato* seems not only possible but desirable, especially in the second strain. It is a perfect example of how the harmonic content dictates the emotional response. The two *Gavottes* are linked melodically, with the theme of the second one being a direct quote of the first except in the major mode. *Gavotte II* is yet another musette, heard in the distance.

The set of English Suites is brought to a magnificent conclusion with the D minor *Gigue* - a masterpiece of ingenuity and virtuosity. The contrapuntal energy of the *Prelude* is now renewed in full force for a fugue that is completely demonic. The pedal-point effect of the *Prelude* is apparent in the fugue subject and in the long trills which must be played simultaneously (not an easy feat!). This fugue is a perfect example of ‘mirror’ writing, which was taken a step further by Bach in his *Art of Fugue*. The first seven bars of the second section are, to take just one example, an exact inversion of the first seven bars of the beginning of the *Gigue*. We don’t need to know this to feel its tremendous power, but when we analyse what is there, it becomes all the more remarkable.

*From notes by Angela Hewitt, 2003*

## **Sonata in F minor, Op. 3 No. 5 | Johannes Brahms**

The Piano Sonata No. 3 in F minor was written in 1853, when Brahms was barely 20 years old, and published the following year. The sonata is unusually large, consisting of five movements as opposed to the traditional three or four. When he wrote this piano sonata, the genre was seen by many to be past its heyday. Brahms, enamoured of Beethoven and the classical style, composed this piano sonata with a masterful combination of the free Romantic spirit and strict classical architecture. As a further testament to Brahms’ affinity for Beethoven, the piano sonata is infused with the instantly recognizable motif from Beethoven’s Symphony No. 5 during the first, third and fourth movements. Composed in Düsseldorf, it marks the end of his cycle of three sonatas, and was presented to Robert Schumann for commentary. The piece is dedicated to Countess Ida von Hohenenthal of Leipzig.

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## REMEMBERING GEORGE ZUKERMAN

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White Rock Concerts lost its founder and Artistic Director Emeritus with the passing of George Zukerman on February 1st 2023. White Rock Concerts has been fortunate to be an integral part of George's vision to bring live performances of classical music throughout regions of Canada far from the metropolitan hubs endowed with major, respected symphony orchestras.

There were several factors in realizing his vision:

- faith in people's love of classical music and their enjoyment in attending live performances
- a business structure that would be financially viable
- a deep knowledge of classical music, friendships with musicians and the logistics of travel arrangements needed to reach remote venues
- recruitment of local volunteers who would form music societies in those remote areas, and
- an ability to create interesting, unique musical programmes infused with local talent.

Thus, in the 1950s George took to wearing two hats following his years with the fledgling Vancouver Symphony: a solo performer of the bassoon touring most of the world's continents and an impresario building a network of community music societies based on a series subscription model.

White Rock Concerts was among the first of the series to be started and the network grew as communities from the Gulf Islands, the Fraser Valley and Okanagan were added. Committees were formed, dates chosen for performances, subscriptions were sought, ticket sales vetted (George's mantra: "subscribe to the series; the concerts are free"). Travel arrangements were often a logistic nightmare - How do you get four harps on a small plane? Where do the cellos sit? Can the float plane stay ahead of the Arctic storm?

White Rock Concerts became the hub of George's network after he and Erika moved to South Surrey in 1980. Connections and friendships were made with music lovers and the parents of some of Erika's violin students. George asked a cadre of these contacts to serve on the Board and undertake key administrative roles and they served loyally and enthusiastically. One of the first volunteers, Emerson Reid, served in the key role of Membership Secretary for 20 years.

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## REMEMBERING GEORGE ZUKERMAN (continued)

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George's series subscription model afforded him an organizing budget that could determine who he could include as a headliner. As the number of concerts in the series grew, he ensured that subscribers would see variety throughout the year: string quartets, choirs, solo instrumentalists, even symphony orchestras. A further dynamic came with George's deep knowledge of the classical music repertoire. He knew in the planning stages the cost of the season's performances and, if it could be afforded, he added elements that would provide more scope for a soloist's programme: a string quartet for a soprano (Simone Osborne); a small orchestra for a cellist (Istvan Vardi); a chamber orchestra for Susan Platts and Benjamin Butterfield.

With White Rock Concerts as the flagship of the BC networks, the performers were then booked into the Sunshine Coast, Gulf Islands, Vancouver Island, Fraser Valley and Okanagan musical series. Thus, musicians played more, earned more and were appreciated by more sold-out audiences. Success bred success and, thanks to the South Surrey/White Rock community having full membership, their experience in listening to live classical music has been incredibly rewarding. If anyone browses the Archives section on White Rock Concerts' website, you will discover the amazing array of musical talents that have performed for us over the decades.

George lived the life of a musical juggler; not only was he a world class, internationally touring performer with his bassoon, but he was an impresario, businessman, and producer.

Most of all, he was a good friend.

*By Roger Phillips, long-time friend of George and Director on White Rock Concerts Board*

### LAND ACKNOWLEDGEMENT

White Rock Concerts acknowledges that tonight's concert is being held on the unceded traditional and ancestral territory of the Semiahmoo First Nation.

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We are grateful for their stewardship of the land for thousands of years before us and for the Elders' teachings that remind us we are all connected.

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